

(Re)telling: Stories of Country and Truth

15 June – 9 July 2023

ART SPACE ON THE CONCOURSE





(Re)telling: Stories of Country and Truth

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An exhibition of emerging and established First Nations artists
from around Australia.

ARTISTS:

Maddison Gibbs

Dennis Golding

Edwina Green

Emma Hicks

Virginia Keft

Nicole Monks and Jenine Boeree

Shana O'Brien

Jason Wing

An exhibition curated by Muruwarri woman Dr Virginia Keft for Willoughby City Council, presented in partnership with the Gai-mariagal Festival.

COVER IMAGE: Dennis Golding, *Back Home From Home* (detail), 2021-23, photographic print on Canson rag paper. Courtesy of the Artist

OPPOSITE: Edwina Green, *I'll Carry My Own Water*, 2020, bull kelp, wattle branches and natural fibre. Courtesy of Eliza Tiernan

(Re)telling: Stories of Country and Truth

An exhibition of emerging and established First Nations artists from around Australia.

(Re)telling: Stories of Country and Truth is an exhibition curated by Muruwarri woman Dr Virginia Keft. It brings together emerging and established Aboriginal artists from around Australia to present new and existing works that showcase their resilience, strength, and connection to culture. The exhibition of painting, sculpture, photography, weaving and textiles include works by Dennis Golding, Jason Wing,

Virginia Keft, Edwina Green, Maddison Gibbs, Emma Hicks, Shana O'Brien, Nicole Monks and Jenine Boeree.

Using potent strategies of visual storytelling, the exhibition foregrounds deep connections to place, knowledge sharing, and resistance while weaving narratives of Country and 'truth telling' through a First Nations lens.



LEFT: Virginia Keft, *We were here long before the Hills Hoist*, 2022, raffia, eucalyptus wood found on Dharawal Country and wire

ABOUT THE CURATOR



Dr Virginia Keft

Muruwarri.

Lives and works on Dharawal Country (Wollongong) and Gadigal Country (Sydney).

Dr. Virginia Keft is a proud Muruwarri woman. She is a multi-disciplinary artist and curator, First Nations producer, and award-winning researcher with over 25 years' experience working in the arts sector. She lives and works on Dharawal and Gadigal Country and has firm links to her community.

Her practice includes weaving, painting, drawing, and sculpture and celebrates connections to place, community, and Country. Virginia brings an open and collaborative approach to her arts and cultural practice. She has a passion for learning and a deep respect for the continuity of Aboriginal and Torres Strait Islander culture, knowledges, perspectives, and truth-telling. She holds a Doctorate (PhD - Medalist) from the University of Wollongong, along with a Bachelor of Creative Arts (BCA - Distinction), and a

Bachelor of Arts (BA - Class 1 Honours). Virginia is the producer and curator of *bangawarra Art Yarns: for older and Elder mob* at the Museum of Contemporary Art, Australia. She is also the project lead for Weaving Collective, a joint initiative by Parramatta Powerhouse and Parramatta Artist Studios, which will oversee the creation of a weaving garden on the site of the new Parramatta Powerhouse.

In 2022, her role as an emerging leader was recognised by her inclusion in the National Gallery of Australia's 2022 Indigenous Arts Leadership Program. The program selects eight Indigenous practitioners per year that are at the forefront of contemporary arts practice to participate in two residential programs, with the aim of fostering strong Indigenous voices within the Australian art world.

"It is all of these knowings and not knowings that exist between two worlds" - Shana O'Brien.

(Re)telling: Stories of Country and Truth, brings together nine emerging and established Aboriginal artists from around Australia to present new and existing works that showcase their resilience, strength, and connection to culture by weaving narratives of story, identity, Country and 'truth telling' through a First Nations lens.

The exhibition of painting, sculpture, photography, weaving and textiles includes work by Dennis Golding, Jason Wing, Virginia Keft, Maddison Gibbs, Edwina Green, Emma Hicks, Shana O'Brien, Nicole Monks and Jenine Boeree.

(Re)telling: Stories of Country and Truth, highlights the significance of Aboriginal perspectives through visual storytelling. Art, across every medium, carries

the ability to interrogate the truths and legacies of Australia's colonial history(s). Each artist presents the complexities of alternative knowledges that fall outside of the dominant narrative of Australia's colonial past. They speak to the deeply embedded cross-generational ties to Culture while recognising the ongoing effects of colonisation and the trauma of displacement from Country and tradition. The exhibition presents an honest, knowingly confronting, and fiercely personal collection of works that delve into the private, political, critical, and cultural.

Kamilaroi/Gamilaraay artist, Dennis Golding, critiques social, political, and cultural representations of race and identity. His poignant installation, *Back Home from Home* (2021-23), speaks to colonial processes that resulted in the eviction and displacement of his family

from their home in the urban Aboriginal community of 'the block', in Redfern. In the image, Golding has returned home to his ancestral lands. He holds a white cast reproduction of a Victorian fence in the position of a shield. The fragile reproduction is symbolic of memories of home. The installation extends outward beyond the photograph to invite the viewer to reflect on home and land. The artist gazes back in a powerful gesture, surrounded by the protective embrace of Country around him.

The themes of protection, healing, and respect for Country are echoed in Dr Virginia Keft's sculptural woven and timber work, *We were here long before the Hills Hoist*. The central motif of the Flying Fox celebrates connection to place and community. Woven bats are created using ancient techniques passed from

Elders to the artist; emphasising that Culture persists. Responding to Lin Onus's 1991 work, *Fruit Bats*, the work overwrites the Hills Hoist as a symbol of white Australian suburbia. Shadows of woven bats extend out from the work—claiming space within the white gallery.

Biripi and Cantonese artist, Jason Wing, calls into question socio-political realities by confronting the viewer with works that highlight long held Eurocentric biases. Maddison Gibbs is a proud Gunu Baakandji woman whose award winning work, *Removed* (2021) is a powerful and haunting critique of the colonial impacts on Aboriginal women and their bond with the original dog, the dingo.

Nicole Monks is an award winning multidisciplinary creative with Yamaji Wajarri, Dutch and English heritage. Mother and daughter, Jenine Boeree and Nicole Monks'

collaboration facilitates the revitalisation of knowledge around kangaroo skin cloaks. Their work makes a powerful statement about the Stolen Generations, the forced disruptions to cultural practice, and intergenerational trauma. The cloaks are a symbol of healing and return to culture.

The exhibition is rich with First Nations voices and tangible expressions of connection to culture through honest and confronting statements on contemporary Aboriginal experiences that are woven in and out of stories about Country, place, Truth and healing.

Dr Virginia Keft
Curator
2023



RIGHT: Virginia Keft,
The Colony (bat 10),
2022, raffia and wire

MADDISON GIBBS

Removed, 2021, digital print on Lucia fine art paper

ABOUT THE ARTWORK

Removed speaks to the ancient bond between the dingo and Aboriginal people since the beginning of time, focusing on the interconnection with Aboriginal women and dingoes, past and present colonial invasion. The ancient symbiotic relationship between the original dog and original people speaks to the intimate historical bond, such as Aboriginal women raising/breastfeeding dingo pups for heat, hunting, alarms, locating water and more. Since colonial invasion and introduced colonial pastoral animals, the attempted eradication of the dingo added to the decline of Aboriginal women's status, role, mental health, traditional knowledge and connections. The breastplate-like dingo trap trigger contains the western mathematical symbol greater than, denoting an inequality between two values.

ABOUT THE ARTIST

Both an artist and activist, Maddison Gibbs is a proud Gunu Baakandji woman who grew up in Dubbo and currently lives and works between Sydney and Kandos, NSW. A fast emerging artist gaining attention for the balance of poetry and politics that underpin her work, Gibbs' practice examines dual histories—focusing on stories of past and present Aboriginal societies and spirit. Since her first solo exhibition with Arterial Gallery in 2021, Gibbs has established herself as an artist to watch and take note of. She was recently awarded the Muru Award as part of the 2022 HIDDEN Rookwood Sculpture Prize and was also the winner of the 2021 Yapang Emerging Art Prize at Lake Macquarie Gallery. As a multidisciplinary artist, Gibbs works across a wide spectrum of cultural praxis, utilising many methods and ideologies. Current thematics include intergenerational stories of contemporary Aboriginal affairs—with a spotlight on telling women's narratives.



LEFT: Maddison Gibbs, *Removed*, 2021, digital print on Lucia fine art paper. Courtesy of the Artist

DENNIS GOLDING

Back Home From Home, 2021-23, photographic print on Canson rag paper and epoxy resin fence panels

ABOUT THE ARTWORK

On Country in Rural NSW from his home in Sydney, with a shield of cast lace fencing in hand, Kamilaroi/Gamilaraay artist Dennis Golding gestures to his family's return home. Standing between his grandparent's hometowns of Moree and Collarenebri, Golding brings a fragment of the memory of his grandfather living in the terrace homes in Sydney's inner suburb Redfern, often referred to as 'the block'. In 1974, Golding's family moved from Country, relocating in Redfern when it emerged as an urban Aboriginal community to pursue work opportunities. His grandfather found work in community working for Redfern Aboriginal Corporation for 45 years. After time, when land in the inner city became desirable to developers, First Nations residents were evicted and forced into displacement and Golding's family relocated to the western and south-eastern suburbs of Sydney. This manifestation of colonial processes under the guise of gentrification led to the urban community that once assisted in the increased visibility of First Nations people now rendered invisible once again.

In *Back Home from Home*, Golding holds a white cast reproduction of a Victorian fence in position of a shield. In spite of a shield being a protective object, this shield is composed of paper clay, cast in epoxy resin and iron oxides, rendering the object fragile. Golding holds the shield with a tender embrace and doesn't grip or seek to shatter the fence but hold it with care and care for the home that it represents. Either side of the photograph, casts of lace fences span outwards in invitation. The fence, typically a marker of space and ownership, extends in an embrace and welcomes rather than excludes. Surrounded by his flat Country, there is a sense of safety and comfort, he is at peace in the landscape, one only felt by being back home.

ABOUT THE ARTIST

Dennis Golding is a Kamilaroi/Gamilaraay artist from the north west of NSW and was born and raised on Gadigal land (Sydney). Through his Mother's lineage, Dennis also has ancestral ties to Biripi country along the mid-north coast of NSW.

Working in a range of mixed media including painting, video, photography and installation, Golding critiques the social, political and cultural representations of race and identity. His practice is drawn from his own experiences living in urban environments and through childhood memories. Golding aims to present powerful representations of contemporary Aboriginal cultural identity that inform narratives of history and lived experiences.

Golding graduated with a Bachelor of Fine Arts (Honours) at UNSW Art & Design in 2019 and now works independently as an artist and curator.

RIGHT: Dennis Golding, *Back Home From Home*, 2021-23, photographic print on Canson rag paper and epoxy resin fence panels. Courtesy of the Artist



EDWINA GREEN

I'll Carry My Own Water, 2020, bull kelp, wattle branches and natural fibre

ABOUT THE ARTWORK

I'll Carry My Own Water is a body of work created by Trawlwoolway First Nations artist, Edwina Green, which investigates themes of cultural revitalisation, intergenerational disconnection and ecological sovereignty. Following an intimate research period of oral history, familial records, and ancestral objects, *I'll Carry My Own Water* formed the largest depiction of a traditional bull kelp water carrier. The kelp was harvested on Country, and hand sewn together over a week, in Green's hometown on the West Coast of Lutruwita (Tasmania).

It speaks to independence, and disconnect from Western ways of being, and prioritises Tasmanian Aboriginal culture, not only as an artistic form, but as day-to-day existence. It speaks to autonomy over our own lives, creating strong communities who can proudly engage with their cultural rights. The reconnection to traditional practices, alongside its ability to heal intergenerational disconnection has been an ever present theme in Green's practice, and holds space for the continuing nuance of Indigenous identity.

ABOUT THE ARTIST

Edwina Green is a proud Trawlwoolway First Nations artist, whose dynamic research-informed practice works within sculpture, installation, film, and painting to explore the complex narratives of perception, historical reframing, and the post-colonial paradigm and its effects on people and place. Born in Narrm (Melbourne) while spending significant time on the West Coast of Lutruwita (Tasmania) her practice is strongly influenced by her experiences as an Indigenous woman navigating suburbia and small town politics. Witnessing harrowing ecological destruction, Green's work often reminds viewers that without decolonisation, we do not have Country. She further investigates connection to language, land, kin, and culture, and the importance of breaking intergenerational disconnection. She has continued discourse disrupting what 'Aboriginal Art' is supposed to be, ideas of Indigeneity and how her existence is inherently political. Her video work *Eco Binded* recently was highly commended as part of the Gertrude Street Projection Festival, and community engaged short film *It's Your Job to Decolonise Too* hit international audiences in New York in 2018. She has been nationally recognised for her ongoing body of sculptural works titled *I'll Carry My Own Water*. Green has exhibited extensively in galleries and festivals inclusive, but not limited to, Firstdraft, Pari Ari, Granville Arts Centre, TCB, SEVENTH Gallery, Blindside, and Brunswick Music Festival. Throughout her career, Edwina Green has created space for complex narratives of perception to evolve, and to connect us to perception of colonisation, and its impact on people and place.



LEFT: Edwina Green, *I'll Carry My Own Water*, 2020, bull kelp, wattle branches and natural fibre. Courtesy of Eliza Tiernan

EMMA HICKS

Untitled WIP, 2023, vinyl and paint pen

ABOUT THE ARTWORK

“Oranges, nan’s medicine
Agapanthus slump where the house used to be
In the car parked out the front the sun burns a hole into the carpet
All passing bodies remembered by a peppermint gum
Broken branches trigger voices overlapping
The distinct melody of your voice
your words spread across pages like tree roots
when given a chance to heal.”

Emma Hicks

Emma has a multidisciplinary practice covering film, sculpture, installation drawing and writing. Emma works in a responsive way to site or concept with connection to place and a concern for connecting to personal storytelling as recurring themes in her practice.

For the exhibition ***(Re)telling: Stories of Country and Truth***, Emma is creating a new site-specific installation that takes as its starting point a series of stained-glass windows, in particular those that her grandfather built and those that sat at the entrance of the Babies Home where her nan was taken. Emma sees this work as a healing practice, hoping that somewhere between our words, images and our relations is another space to continue conversations.

ABOUT THE ARTIST

Emma is a Sydney-based artist, writer, designer and educator of Gamilaroi and European heritage.

As a contemporary artist, Emma has exhibited both nationally and internationally working across film, installation, and performance. Emma’s practice is predominately collaborative with foundations of care, reciprocity, and co-creation embedded throughout.

She holds a Doctor of Philosophy (PhD) and Bachelor of Visual Arts (first class honours) from Sydney College of the Arts (University of Sydney), Advanced Diploma of Graphic Design and a Diploma of Fine Arts. In 2013, she received the Dr Charles Perkins AO memorial prize at the University of Sydney.

Alongside Emma’s creative practices in visual art and design, she also works across Aboriginal and Torres Strait Islander creative and cultural programming at The Museum of Contemporary Art (MCA), Northern Beaches Council and as a founding member of FLENK collective. Emma is a current peer assessor for Australia Council for the arts, and a strong advocate for best practice, having recently served on the Board of Directors for Arts Law (Australia).



LEFT: Emma Hicks, *Untitled WIP*, 2023, vinyl and paint pen.
Courtesy of the Artist.

VIRGINIA KEFT

We were here long before the Hills Hoist, 2022, raffia, eucalyptus wood found on Dharawal Country and wire

Imprints of Country, 2022, raffia, silk eco-printed with eucalyptus leaves found on Dharawal Country, found eucalyptus wood and wire

ABOUT THE ARTWORK

We were here long before the Hills Hoist is a statement on the resilience of tradition and the strength of my Aboriginal identity. The central motif of the Flying Fox celebrates connection to place and community. Woven bats are created using ancient techniques passed from Elders to the artist; emphasising that Culture persists. Responding to Lin Onus's 1991 work, *Fruit Bats*, the work overwrites the Hills Hoist as a symbol of white Australian suburbia. Shadows of the woven bats extend out from the work—claiming space within the white gallery. The interplay of light and shadow reference the silhouetted bats against the Dharawal Country sky. Country is light, it is shadow, animals, plants—Country is what we can, and cannot see.

In *Imprints of Country*, the silk is dyed by a process of eco-printing, which is created by utilising the natural tannins and pigments in the leaves, seeds, and barks from Australia's native plants. Leaves and plants such as eucalyptus have been a rich source of colour for Aboriginal peoples for centuries.

The artist's process involves collecting fallen leaves and then encasing them in silk fabric and exposing it to heat—either through boiling or steaming in a pot. The hues and patterns that emerge on the fabric and paper vary from clear, perfect imprints with sharp definition showing every line and leaf-vein, to abstract shadows and suggestions that merge in and out of the landscape on silk. The colours of Country that are permanently imprinted on the silk range from earthy browns, to sunset reds, rich rust, and surprisingly fresh greens. Each print is a unique celebration of the beauty of Country.

ABOUT THE ARTIST

Dr. Virginia Keft is a proud Muruwari woman. She is a multi-disciplinary artist and curator, First Nations producer, and award-winning researcher with over 25 years' experience working in the arts sector. She lives and works on Dharawal and Gadigal Country and has firm links to her community.

Her practice includes weaving, painting, drawing, and sculpture and celebrates connections to place, community, and Country. Virginia brings an open and collaborative approach to her arts and cultural practice. She has a passion for learning and a deep respect for the continuity of Aboriginal and Torres Strait Islander culture, knowledges, perspectives, and truth-telling.



LEFT: Virginia Keft, *We were here long before the Hills Hoist*, 2022, raffia, eucalyptus wood found on Dharawal Country and wire

ABOVE: Virginia Keft, *Imprints of Country*, 2022, raffia, silk eco-printed with eucalyptus leaves found on Dharawal Country, found eucalyptus wood and wire

NICOLE MONKS AND JENINE BOEREE

Isolation, 2020, kangaroo pelts, lace and sinew

ABOUT THE ARTWORK

Common diseases (European illnesses) brought into Australia by Invaders were often fatal to our people. Passed down stories have told us of the sadness—a diseased person would be given food and water and then taken away from the mob. They were told they would return later...with an unknown outcome. There are unconfirmed stories of an entire mob being wiped out, including up to 90% of the population in the Sydney area.

Diseases such as small pox were used as part of germ warfare. Smallpox was brought out with the First Fleet, yet it only spread within the Aboriginal Community located a bay over from the colony. It is believed that blankets and rations were deliberately infected to decimate our people.

ABOUT THE ARTIST

Nicole Monks is a multi-disciplinary creative of Yamaji Wajarri, Dutch and English heritage living and working on Worimi and Awabakal Country (Newcastle). Monks's practice is informed by her cross-cultural identity, using storytelling as a way to connect the past with the present and future. Her works take a conceptual approach that are embedded with narratives and aim to promote conversation and connection.

An award-winning designer and artist, Monks crosses disciplines to work with furniture and objects, video, installation, performance and public art. Across these varied forms of art and design, her work reflects Aboriginal philosophies of sustainability, innovation and collaboration.

Jenine Boeree was born in Perth, Western Australia on Noongar Country in 1956.

"My Mob are Yamaji Wadjari from the Murchison region in central Western Australia and heritage from Britain. Growing up in WA until 1977 at the age of 20, I then moved to New South Wales permanently. I first settled in Sydney, moved to the Mid-North Coast in 1981 and in 2008 settled in Newcastle on Worimi and Awabakal Country".

In talking about her collaboration with her daughter Nicole Monks; "it has been a great inspiration in connecting back to a past and our ancestry, (only found in 2007). Learning our old ways is healing, calming and a time to reflect on how life was before settlement by the British".



RIGHT: Nicole Monks and Jenine Boeree, *Isolation*, 2020, kangaroo pelts, lace and sinew. Courtesy of Forth Street Studio

SHANA O'BRIEN

Knowings and not knowings, 2023, acrylic on canvas

ABOUT THE ARTWORK

Knowings and not knowings. The effects of colonisation are intergenerational, but so is knowledge held deep in our blood. Although there are many things I do not—and may not ever know—there are many things I do, and there are many things I am taught in ways that the Western world will never understand. This painting explores the disrupt I feel inside between my frustrations of the things I cannot find on paper, and the hope I find settled on whispers in the wind. It is the support I feel from found sisters and aunties that embrace me, and the sadness I feel when I think of the sisters and aunties I may never find or know. It is the heartbeat of the Earth beneath my bare feet as I dance, the arms of my mother around me and the memory of my grandmother's arms around me. It is all of these knowings and not knowings that exist between two worlds.

ABOUT THE ARTIST

Shana is a proud First Nations woman, dancer and visual artist who calls Darkinjung Country home. She is a graduate of NAISDA Dance College and dancer with Wagana Aboriginal Dancers and Jannawi Dance Clan. In 2021 she premiered her first dance work in development *Waterholes* at Yellamundie Festival, as a part of Sydney Festival, which was then presented at Live Dreams and the MCA. An interest in mixed-media works led her to commence a Bachelor of Visual Arts at Sydney College of the arts, from which she recently graduated. Her graduating work *Life/Death Web* was selected for PICA's *Hatched* exhibition. In 2023, she was the set designer for Bangarra Dance Theatre's *Dance Clan* where she found a meeting place of her passions. Her work is inspired by the land, the ways that we connect to the land and to each other. She likes to consider the ways that the viewers eyes will be taken on a journey when looking at the shapes, colours and patterns in her works, and sees this movement as a kind of dance she can evoke in others.



ABOVE: Shana O'Brien, *Knowings and not knowings*, 2023, acrylic on canvas.
Courtesy of the Artist

JASON WING

Battleground (Noble Savage), 2020, rusted Corten steel, deep etch primer, enamel paint, sealant and aluminium bracket

ABOUT THE ARTWORK

Noble Savage references an early Colonial term used to describe Aboriginal people. A conflicting and controversial moniker, the idea of the 'Noble Savage' places two polarised and oxymoronic words side by side, delivering a backhanded compliment. By contradicting each other, these words ultimately cancel each other out—another act of erasure against the visibility of Indigenous people. These words gave British Colonial settlers the feeling that their violent actions were supported by a moral imperative and justification. This particular piece points out the flaws and hypocrisy of a nation of supposed renaissance men, who positioned themselves as civilising 'White Knight' saviours, despite the savagery of British Colonialists. Instead, the reality is that Indigenous Australians represent the most civilised continuous ongoing culture in the world. By choosing to use these words myself, I hope to dismantle and thereby subvert the phrase.

A current contextual reading also refers to the current referendum. 97% of non-Aboriginal voters are culturally unqualified, yet they still have the power to decide and control Aboriginal people, land and sea. The 1967 referendum in Australia was perniciously presented as equality, yet the fine print approved special measure laws, which gave the government power to commit international human rights violations, such as the Northern Territory intervention targeting and controlling Aboriginal people only. This is not nobility, it is majority rules.

We have always had a voice. When the First Fleet invaded, the Gweagal men voiced their protest "Warra Warra Wai" ("Go Away"); this voice was met with lethal intention, a bullet through the Gweagal shield. This violence echoes today in all system levels masquerading as nobility, with savage intent.

ABOUT THE ARTIST

Jason Wing questions our understanding of history and of our current socio-political reality. Wing is an Aboriginal/Chinese artist from the Western Sydney suburb of Blacktown, which has a relatively high Aboriginal population. Wing's father is Chinese (Cantonese) and his mother is a descendant of the Biripi people in the Upper Hunter region of New South Wales. Since graduating with a Bachelor of Fine Arts at Sydney's College of Fine Arts in 1998, Wing has steadily emerged in the Sydney and national art scene as a versatile artist who explores issues of bi-cultural and Indigenous political identity, environmental awareness and spirituality with a street-wise flair and strong commitment to community engagement.

Jason Wing is represented by Arterreal Gallery, Sydney



LEFT: Jason Wing, *Battleground (Noble Savage)*, 2020, rusted Corten steel, deep etch primer, enamel paint, sealant and aluminium bracket. Courtesy of the Artist

Weaving Connections with Muruwarri artist, Virginia Keft

10:30am – 12.30pm, Thursday 29 June

ART SPACE ON THE CONCOURSE

10:30am – 12.30pm, Friday 7 July

CREATOR SPACE, CHATSWOOD LIBRARY

Weaving Connections is a weaving and yarnning circle that supports cultural connection, encourages reciprocity, and builds understanding through collaborative making. Connect with others while you learn about the artist's connection to Culture, learn sculptural weaving techniques, share a story, and discover a new skill.

Astronomy Weaving Experience

10:30am - 12pm, Saturday 1 July

CREATOR SPACE, CHATSWOOD LIBRARY

Discover the beauty of Aboriginal weaving in a workshop guided by Muruwari artist, Dr Virginia Keft. Connect with others and learn Aboriginal weaving techniques; share a story and discover a new skill while you create your very own woven star.

Truth-telling: Contemporary Aboriginal Art

1pm – 2pm, Saturday 1 July

CREATOR SPACE, CHATSWOOD LIBRARY

Join us for a panel discussion featuring Maddison Gibbs, Dennis Golding and Jason Wing from *(Re)telling: Stories of Country and Truth*. Moderated by curator, Dr Virginia Keft, this immersive discussion pulls together threads of identity, culture and connection to Country to unpack, expose, and question the role that contemporary Indigenous art might play as a platform for truth telling and healing.

Curator's Tour

2:15pm – 2:45pm, Saturday 1 July

ART SPACE ON THE CONCOURSE

Join Muruwarri woman and curator, Dr Virginia Keft, for a gallery tour of *(Re)telling: Stories of Country and Truth*.

Register: VisualArt@Willoughby.nsw.gov.au

Language Tours

Mandarin Language Tour with Ruth Ju-shih Li

11.30am – 12.00pm, Saturday 1 July

ART SPACE ON THE CONCOURSE

Korean Language Tour with Hyun Hee Lee

12.00pm - 12.30pm, Saturday 8 July

ART SPACE ON THE CONCOURSE

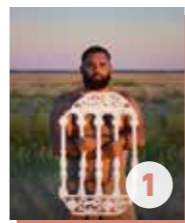
Cantonese Language Tour with Pamela Leung

1.30pm - 2.00pm, Saturday 8 July

ART SPACE ON THE CONCOURSE



2



Dennis Golding, *Back Home From Home*, 2021-23, photographic print on Canson rag paper. Courtesy of the Artist

1

ANDERSON ST

Anderson St Entrance
Stage Door Entrance

SEE MAP FOR LOCATIONS OF EXHIBITION AND PROGRAMS AT THE CONCOURSE

1. *(Re)telling: Stories of Country and Truth* | Exhibition, Curator's Tour and Language Tours | ART SPACE ON THE CONCOURSE
2. *Weaving Connections, Truth-telling: Contemporary Aboriginal Art* and *Astronomy Weaving Experience* | Public Programs | CHATSWOOD LIBRARY



2

Virginia Keft, *Weaving Connections: Hurstville Museum & Gallery, 2023*, still image from activation

The Concourse car park offers one hour free parking with direct lift access to the Art Space.



(Re)telling: Stories of Country and Truth

(Re)telling: Stories of Country and Truth, presented by Willoughby City Council as part of the Gai-mariagal Festival. Curated by Muruwarri woman, Dr Virginia Keft.

FREE

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www.willoughby.nsw.gov.au/arts

ART SPACE ON THE CONCOURSE (next to Box Office)
409 Victoria Avenue, Chatswood

Opening Hours:

Wednesday, Thursday and Sunday: 11am-5pm
Friday and Saturday: 11am-8pm

 Chatswood NSW

 Chatswood_NSW

#Chatswood #Artspace

LEFT: Virginia Keft, *Dharawal Country is where the mountains meet the ocean*, 2022, raffia, synthetic polymer, colour pencil, found eucalyptus wood and wire on canvas

